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## NOTICE

Care is taken to ensure that any statement as to all attributions, authorship, origin, date, provenance, condition, etc. is accurate, for all such statements are purely statements of opinion and are not to be taken as representations of fact. Messrs. Waddington, McLean & Co. Ltd. reserve the right in forming their opinion to consult and rely upon the advice of any authority or expert considered by them to be reliable.

Intending purchasers must satisfy themselves by inspection or otherwise as to the physical description of the lot in question and whether or not the lot is damaged or has been repaired.

Messrs. Waddington, McLean & Co. Ltd. for themselves and for the vendor of each lot wish intending purchasers to acquaint themselves with the terms used in description in their catalogues.

Using one carver's name we illustrate the manner of attributing his work.

312. ENOOGOO<sup>(1)</sup>/ENOOGO<sup>(1)</sup>, E5-243<sup>(2)</sup>, Arctic Bay<sup>(3)</sup>, Inv. Number (#) 3642<sup>(4)</sup>: A carved soapstone ptarmigan and seal totem pole on a polar bear base, Signed<sup>(5)</sup> and inscribed with disc #. 5½"

1. As Inuit names are translated into English phonetically, there are sometimes many variations on the spelling of a single carver's name. We have attributed using what we consider the most common spelling plus, if applicable, one variation.

2. DISC NUMBER The number given to an individual Eskimo, originally related to the maintenance of health and other regional records as a means of identification. Where the disc number is not described as "inscribed" it has been added as a further point of reference to establish the positive identification of the carver or print maker.

3. SETTLEMENTS Except where otherwise detailed the settlements given are: a) those in which the carver has commonly resided, b) the settlement of the origin of the carving in our opinion.

4. INVENTORY NUMBER The commercial transaction number applied to a carving by the co-operative or other wholesaler or (infrequently), the retailer. Where the inventory number is not described as "inscribed" it has been taken from the tag or sticker which, in our opinion, relates to the specific carving.

5. SIGNED Has a signature in Roman or in syllabic script, which may either be the recognized signature of the artist or an inscription of his name at the co-operative or similar wholesale purchase point.

6. DATED Where the date is not described as "inscribed" it has been taken from the tag or sticker which in our opinion relates to the specific carving.

# **AN IMPORTANT SALE OF**

## **INUIT ART**

Comprising

**ENGRAVINGS, LITHOGRAPHS,  
STONE CUT AND STENCIL PRINTS, CARVINGS IN STONE,  
BONE AND IVORY, WALL HANGINGS**

AND

## **INDIAN ART**

Comprising

**SILKSCREENS, AND ORIGINAL WORKS  
CARVINGS IN STONE AND WOOD**

To be sold in one session

**WEDNESDAY, JUNE 16TH, 1982 AT 7:00 P.M.**

Within our galleries

**189 QUEEN STREET EAST, TORONTO**

### **On View**

Monday, June 14th: 4.00 p.m. - 9.00 p.m.

Tuesday, June 15th: 9.00 a.m. - 9.00 p.m.

### **Illustrated Catalogues**

\$6.00, including tax, (\$7.00 by mail)

Rec'd: Nov. 19/82  
Order No.: 15243  
Price: \$7.00  
Acc. No.: Waddington's

48917

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## NOTICE

The Auctioneers are very aware of the importance that serious collectors of Inuit prints place on paper condition. We are indebted to the W. Mazelow Inc. of Toronto, a recognized expert in the field of paper restoration, for the qualitative examination given to the prints in this auction and for their unbiased opinion as to their condition and quality. We are sure that the comments made after each print will be a fair guide to those purchasers unable to attend the preview and sale.

If there is no condition note after a print this indicates:

- a) The print was not available for inspection at the time of cataloguing, or
- b) As indicated by a sight measurement, the print is framed.

★ — Denotes prints illustrated in the catalogue "The Inuit Print" — A travelling exhibition of the National Museum of Man, National Museums of Canada and the Department of Northern Affairs, Ottawa, which travelled internationally between 1971 and 1973.

★★ — Denotes items consigned from sources other than the Erla Socha (Erla's Art Inc.)



The art included in this auction was selected primarily from the inventory of the Inukshuk Galleries Inc., Waterloo, after the discontinuance of its business. The sale includes a wide variety of rare Inuit graphics, paintings and sculpture and a small collection of fine Indian art.

Erla Socha of the Inukshuk Gallery has spent many years teaching, art consulting and assembling public collections; her experience is reflected in the high quality of this collection. Many of the Cape Dorset prints were represented in the National Museum's travelling exhibition "The Inuit Print", which toured major cities in Canada, the United States and Europe in 1971 and 1973. Also offered are the complete catalogued works of Peter Pitseolak, including his representation in the World Wildlife Collection. The late Peter Pitseolak was an important contributor to the development and preservation of Inuit Culture. The two Oonark wall hangings are singular, rare pieces of art which have never been included in public auctions.

Erla maintains a summer gallery in Stratford, Ontario, during the Festival season and, in the winter, she operates an art consulting service assisting individuals and corporations with their collections.



# Syllabics

▽ i	△ e	▷ o	◁ ah
∨ pi	∧ pe	> po	< pah
U ti	∩ te	⊃ too	⊂ tah
q ki	ρ ke	∅ ko	b kah
q̣	ρ̣	∅̣	ḅ
∩ gi	∩ ge	∩ gu	∩ gah
⌊ mi	⌊ me	⌊ mo	⌊ mah
⊖ ni	⊖ ne	⊖ nu	⊖ nah
∫ si	∫ see	∫ so	∫ sah
⊂ li	⊂ le	⊂ lu	⊂ lah
⌋ ji	⌋ je	⌋ ju	⌋ jah
∇ vi	∇ ve	∇ voo	∇ vah
∩ ri	∩ re	∩ row	∩ rah



## **IMPORTANT**

A 10% BUYER'S PREMIUM of the hammer price is payable on each lot purchased, in addition to the purchase price.



## INUIT CARVINGS

1  
ELIZABETH PINGATTERIK, Igloodik: A carved green Inuk paddling his carved ivory kayak, complete with ivory seal bladder, seal and bone harpoons and paddle, signed in syllabics to the underside. 7¼" — 19.7 cm.

2  
AKKA: Many delicately carved miniature ivory birds, all nesting on a weathered whalebone cliff-side, signed in Roman and syllabics to the underside and dated 1974. 5½" — 14 cm.

3  
UNIDENTIFIED, Clyde River: A weathered whale vertebrae carving of a prowling polar bear coming across two basking seals. 37" — 94 cm.

4  
JOHN PANGNARK, E1-104, Eskimo Point: A grey soapstone hooded face of an Inuk, signed in syllabics to the underside. 4½" — 11.5 cm., together with:

JOHN PANGNARK, E1-104, Eskimo Point: A dark grey soapstone face of an Inuk, signed in syllabics to the underside. 5" — 12.7 cm., together with:

JOHN PANGNARK, E1-104, Eskimo Point: A dark grey soapstone carving of a seated Inuk, signed in syllabics to the underside. 4½" — 11.5 cm.

5  
ANDY MICKIE, E1-436, Eskimo Point: A dark grey soapstone carving of a ptarmigan with its wings spread, signed in syllabics to the underside. 7½" — 19 cm., together with:

ANDY MICKIE, E1-436, Eskimo Point: A dark grey soapstone carving of a husky dog sitting back on its haunches, signed in syllabics to the underside. 7" — 17.8 cm.

6  
SIMON QUAMANIRQ, Arctic Bay: A dark green serpentine carving of a standing musk ox, its head held high and to the side, with carved musk ox horns. 7¼" — 19.7 cm.

*See illustration*

7  
TOWKIE MANIAPIK, Pangnirtung: A mottled light green soapstone carving of a kneeling drummer wearing a parka, holding a bone drum in one hand, a beater in the other, signed in syllabics to the underside. 6" — 15 cm.



6



8

8  
DAVIE ATCHEALAK, Pangnirtung: A mottled light green soapstone carving of a polar bear dragging a seal by its hind flipper, signed in Roman to the underside. 14" — 35.6 cm.

*See illustration*

9  
J. KARPIK, Pangnirtung: A whalebone carving of the grotesque face of a chanting shaman, with inset soapstone eyes, signed in syllabics to the side. 15" — 38.1 cm.



10

TEMELA PIK, Lake Harbour: A mottled green serpentine carving of an Inuk wearing a parka, kneeling beside his husky dog, signed in syllabics to the underside. 7½" — 19 cm.

11

JONAH OOLAYOU, Lake Harbour: A carved and polished caribou antler swimming whale, mounted to a carved dark soapstone seal base, signed in syllabics and dated 1979 under the base. 15" — 38.1 cm.

12

DAVIDEE KAVIK, E9-130, Belcher Islands: A veined dark green soapstone carving of a standing Inuk, his head turned, carrying a baleen knife in his hand, signed in syllabics under the foot. 12½" — 31.8 cm.

13

ELIJAH KAVIK, Belcher Islands: A mottled light green soapstone carving of an Inuk wearing a parka dragging a seal onto an ice floe with a leather thong, signed in Roman to the underside. 22" — 55.9 cm.

14

DAVIDEE UPPIK, Belcher Islands: A veined green soapstone carving of an Inuk wearing a parka hauling a seal through a blow hole with a leather thong, with wood harpoon. 9" — 22.9 cm.

15

NOOVEYA IPPELLIE, E7-509, Frobisher Bay: A dark Green serpentine carving of a standing wind-blown musk ox, holding its head up, with bone horns and inset ivory eyes. 12" — 30.4 cm.

16

TOMMY TOKPANIE, Frobisher Bay: A light green serpentine carving of a walking polar bear, its head held up and to the side, signed in Roman under the foot. 7¼" — 19.7 cm.

*See illustration*

17

HENRY EVALUARDJUK, E5-846, Frobisher Bay: A good mottled brown soapstone miniature carving of a walking polar bear, its head held up. 3" — 7.6 cm.

*See illustration*

18

ENOOK MANOMIE, Frobisher Bay: A marbled dark green serpentine carving of a running goose, signed in Roman and syllabics to the underside, dated 1976. 10" — 25.4 cm.



16



17

19

ENOOK MANOMIE, Frobisher Bay: A marbled light green serpentine carving of a polar bear sitting back on its haunches, its head raised, signed in Roman and syllabics to the underside, dated 1980. 9" — 22.9 cm.

20\*\*

SHORTY KILIKLEE, Frobisher Bay: A mottled green soapstone carving of a polar bear attacking an Inuit mother, carrying her child in her amaut, signed in syllabics to the underside, 22½" — 57.2 cm.

21\*\*

TUKIKI, Frobisher Bay: A dark mottled and darkly veined green soapstone carving of a dancing Inuk wearing a parka, signed in syllabics to the underside. 21½" — 54.6 cm.

22\*\*

PUDLOO ADAMIE, Frobisher Bay: A dark marbled green soapstone carving of a polar bear towering over and attacking an Inuk from behind, signed in Roman to the base. 15" — 38.1 cm.

23 - 30 Lots as may appear

31

OSHOWEETUK, Cape Dorset: A mottled light and dark green soapstone carving of a mythical long legged, long tailed musk ox, with carved bone horns, signed in syllabics under the belly. 15" — 38.1 cm.

*See illustration*

32

NICKOTYE, Cape Dorset: A mottled light green soapstone carving of a hawk and its young. 12½" — 31.8 cm.

33

UNIDENTIFIED, Cape Dorset: A mottled green and light patched serpentine carving of a nesting ptarmigan, signed in syllabics to the underside. 7¼" — 19.7 cm.



31

34\*\*

AXANGUYAK, Cape Dorset: A dark mottled green soapstone carving of a polar bear rearing back on its hind legs, holding a small whale in its jaws and front paws. 18" — 45.6 cm.

35\*\*

KAKA, Cape Dorset: A carved dark green serpentine bust of an Inuk, faces of Arctic animals carved in relief to the back and sides, signed in Roman to the underside. 14" — 35.5 cm.

36 - 44 Lots as may appear

45

THOMAS SEEVOGA (SIVURAQ), Baker Lake: A dark grey soapstone carving of a kneeling Inuit woman holding a husky dog on her lap, signed in syllabics and dated 1975 to the underside. 14" — 35.6 cm.

46

GEORGE TATTENER (TATTANNIQ), E2-179, Baker Lake: A dark grey soapstone carving of a standing drummer wearing a parka, holding a bone drum in one hand, a beater in the other, signed in syllabics under the foot. 5½" — 14 cm.

*See illustration*



46

47

GEORGE TATTENER (TATTANNIQ), E2-179, Baker Lake: A dark soapstone carving of a standing Inuk wearing a parka, signed in syllabics under the foot. 8¼" — 22.2 cm.

48

PETER SEEVOGA (SIVURAQ), E2-225, Baker Lake: A large dark soapstone carving of a standing Inuit woman carrying two children in her amaut, signed in syllabics under the foot. 14" — 35.6 cm.

49

PETER NOWYA, Povungnituk: A large dark grey soapstone carving of a kneeling Inuit woman wearing an amautik, nursing her infant child, signed in Roman to the underside. 32½" — 82.6 cm.



50

UNIDENTIFIED, Spence Bay: A whalebone carving of a standing two headed spirit being, each head with a carved grotesque grinning face and inset soapstone eyes. 15½" — 39.4 cm.

*See illustration*



50

**UNIDENTIFIED**, Spence Bay: A mottled dark grey soapstone carving of a standing Inuk, carrying a small bear on his back and holding a bone harpoon and knife in his hand, signed in syllabics under the foot. 14" — 35.6 cm.

**UNIDENTIFIED**, Repulse Bay: A dark grey soapstone carving of an Inuk seated on his laden kamotik and being pulled by three grey soapstone husky dogs, c.1970. 12" — 30.5 cm. approx.

**UNIDENTIFIED**: An interesting collection of carved ivory miniature tools, implements and hunting weapons. c. 1940. ½" - 4" — 1.3 - 10.2 cm.

**S. HIGINIG**, Gjoa Haven: A mottled grey soapstone carving of a seated Inuk pulling a carved antler fish through the ice, signed in syllabics to the underside. 9½" — 24.1 cm.

**SUNNAH KRAGUTAK**, Great Whale River: A dark veined green soapstone carving of a kneeling Inuk, about to hurl his carved bone harpoon, signed in syllabics to the underside. 10" — 25.4 cm.

**DAVIDEE KAVIK**, E9-130, Great Whale River: A darkly veined soapstone carving of an Inuit woman carrying her child in her amaut, her arm raised to spear a fish, signed in syllabics to the underside. 13" — 33.1 cm.

**JEETALOO**, Pangnirtung: A large mottled green soapstone carving of an Inuit woman standing with her child in her amaut, carrying a sedna in her arms, signed in syllabics to the underside. 20½" — 52 cm.

**IKKIDLUK**, Lake Harbour: A large dark mottled green soapstone carving of two Inuks wrestling, signed in syllabics to the underside. 22" — 55.8 cm.

**AISA AUPALUKTUK**, Inoucdjouac: A dark mottled grey soapstone carving of a standing Inuit woman carrying her child in her amaut, holding a large fish in her hand, signed in syllabics to the underside. 20" — 50.8 cm.

60-64 Lots as may appear

## PRINTS

**KIAKSHUK**, Sea Beasts and Bear, engraving, Cape Dorset 1963, No. 17/50. 12½" x 17¼" — 31.8 x 45.1 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

**KENOJUAK**, The Owl with Bears, engraving, Cape Dorset 1968, No. 19/50. Sight measurement 12½" x 13" — 31.8 x 33 cm.

**KENOJUAK**, Catalogue #19, engraving, Cape Dorset 1962, No. 46/50. 12½" x 18" — 31.8 x 46 cm.

*Severe water stain lower left hand corner, internal paper clear, imagery and colour good, paper quality fair to good*

**LUKTA**, Bear and Narwhal, engraving, Cape Dorset 1964, No. 28/50. 12" x 17½" — 30.5 x 44.5 cm.

*Two tape hinges to the upper margin, severe crease extending full left side, minor creases to the top and bottom right side, internal paper clear, imagery and colour excellent, paper quality excellent*

**KANANGINAK**, Walrus, engraving, Cape Dorset 1975, No. 19/50. Sight measurement 10½" x 12" — 26.6 x 30.4 cm., framed

**KENOJUAK**, Owl and Sea Spirit, engraving, Cape Dorset 1963, No. 16/50, framed. Sight measurement 12" x 13¼" — 30.5 x 34.9 cm.

**JOHNNIEBO**, Moon Spirit, engraving, Cape Dorset 1963, No. 31/50. 12½" x 18" — 31.8 x 45.8 cm.

*Margins clear, internal paper shows milk discolouration to left hand border, imagery and colour good, paper quality good*

**Gabriel Gely**  
**SMALL BOAT AMONG ICE FLOES**, Oil painting on canvas, signed lower left. 8½" x 11½" — 21.6 x 20.7 cm.



80

80  
**Davie Atchealak, E7-1182, Pangnirtung**  
**INUK ABOUT TO BUTCHER A CARIBOU,**  
 Pen and ink drawing on board, signed in Roman  
 and syllabics and with disc number in the lower  
 corner. 1973  
 30" x 40" — 76 x 102 cm.

*See illustration*





81

**Davie Atchealak**

**INUIT WOMAN JUGGLING FOR HER CHILD**, Pen and ink drawing on board, signed in Roman and syllabics and with disc number in the lower corner. 1973

40" x 30" — 102 x 76 cm.

*See illustration*



82

82\*\*

**Canadian 19th Century Photographer**

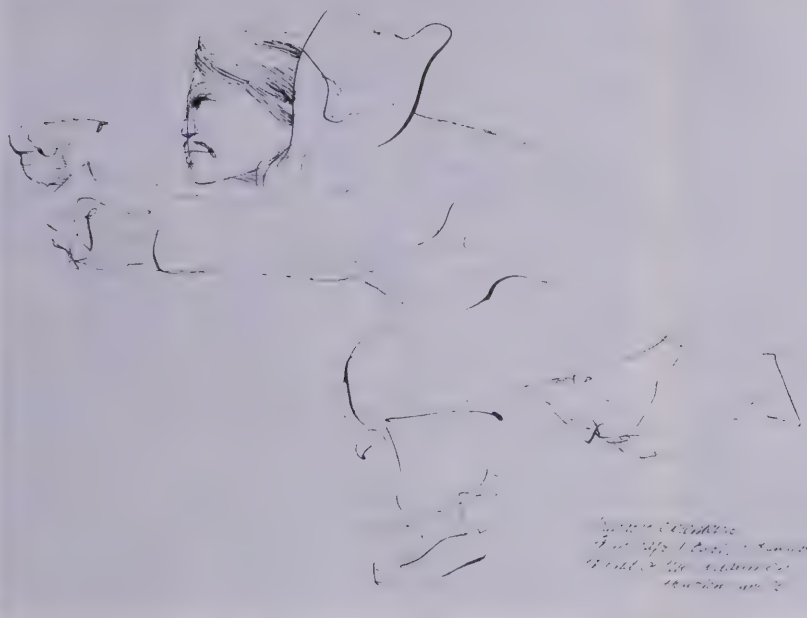
*Hudson Bay Expedition, 1897, Four albums containing 196 albumen prints illustrating the report of the Expedition to Hudson Bay and Cumberland Gulf in the Steamship "Diana" under the command of William Wakeham in the year 1897. Depicting topographical views, life aboard ship and Northern native life. Mounted back to back and measuring 6" x 8" — 15 x 20.5 cm., for 150 photographs and 3 $\frac{3}{8}$ " x 4 $\frac{5}{8}$ " — 9.2 x 11.6 cm., for the remaining 46. Good condition throughout.*

In addition with this lot is the original typed plate index and a photostatic reproduction of the report.

*Provenance:*

The Wakeham Estate, Montreal, Quebec.

*See illustration*



83



94\*\*

KENOJUAK, Owl Image, stone cut and stencil, Cape Dorset 1978, No. 13/50. 22" x 27½" — 55.9 x 70 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

95\*

LUCY, Three Birds, stone cut, Cape Dorset 1967, No. 4/50. 24½" x 28" — 62.2 x 71.1 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality good*

96\*

LUCY, Spring Camp, stone cut, Cape Dorset 1969, No. 45/50. 44½" x 33½" — 113 x 85.1 cm.

*Margins clear, internal paper shows moderate wrinkling lower right hand section, imagery and colour good, paper quality fair to good*

97\*

PITSEOLAK, Summer Birds, stone cut and stencil, Cape Dorset 1974, No. 48/50. 24¼" x 17" — 62.9 x 43.2 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality very good*

98\*

KANANGINAK, Summer and Winter, lithograph, Cape Dorset 1976, No. 45/50. 17½" x 23" — 44.5 x 58.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality very good*

99

PAUTA, Composition With Caribou, stone cut, Cape Dorset 1968, No. 4/50. 24½" x 7¼" — 62.2 x 18.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

100\*

JAMASIE, Fish Weir At Shartowetok, stone cut, Cape Dorset 1976, No. 36/50. 24¼" x 34" — 62.9 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality very good*

101\*

PADLOO (PUDLO), Caribou Tent, stone cut, Cape Dorset 1973, No. 31/50. 17" x 24½" — 43.2 x 62.2 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality excellent*

102\*

PUDLO (PADLOO), Shaman's Dwelling, stone cut and stencil, Cape Dorset 1975, No. 39/50. 24" x 33½" — 61 x 85.1 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

103

PUDLO (PADLOO), Bird On The Land, stone cut and stencil, Cape Dorset 1976, No. 43/50. 25¼" x 34¼" — 64.1 x 87 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

104\*

PUDLO (PADLOO), Landscape With Caribou, lithograph, Cape Dorset 1977, No. 34/50. 22½" x 25¼" — 57.2 x 65.4 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

105\*

ANNA, Reflections, stone cut, Cape Dorset 1970, No. 50/50. 24" x 36" — 60.9 x 91.4 cm.

*Margins clear, internal paper slightly yellowed uniformly, imagery and colour excellent, paper quality good*

106\*

ELEESHUSHE, Woman With Water Pail, stone cut, Cape Dorset 1965, No. 18/50. 24½" x 17" — 62.2 x 43.2 cm.

*Margins clear, one severe crease extending 1" to upper margin, internal paper clear, imagery and colour good, paper quality good*

*Note: ELEESHUSHE is the wife of the well known Cape Dorset artist PARR.*

107

NETSIAPIK, The Dream, stone cut, Cape Dorset 1965, No. 12/50. 33¼" x 24¼" — 85.7 x 61.6 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality good*

108\*

ANIRNIK, The Oracle, stone cut and stencil, Cape Dorset 1965, No. 6/50. 19½" x 25" — 49.5 x 63.5 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality good*

109\*

PITALLOUISA, Kayak Makers, stone cut, Cape Dorset 1973, No. 31/50. 16¾" x 25" — 42.5 x 63.5 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

110

PAUTA, Mother Owl, stone cut, Cape Dorset 1968, No. 35/50. 34¼" x 24¼" — 87 x 62.9 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality fair*

111

PITSEOLAK, Journey To Toodja, stone cut, Cape Dorset 1973, No. 37/50. 24" x 34" — 61 x 86.4 cm.

*Five scotch tape hinges to upper margin, slight wrinkling lower right, internal paper clear, imagery and colour good, paper quality good*

112

LUCY, Birds Of A Feather, stone cut, Cape Dorset, Circa 1960, No. 1/50. 24½" x 33" — 62.2 x 83.8 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

113

ULAYU, Winter Scene, stone cut, Cape Dorset 1967, No. 4/50. 33½" x 24½" — 95.2 x 62.3 cm.

*Three hinges to the upper margin, mild wrinkling throughout the interior print, internal paper clear, imagery and colour good, paper quality good*

114

PITSEOLAK, Winter Camp Scene, stone cut, Cape Dorset, Baffin Island 1969, No. 13/50. 20¼" x 24" — 52.7 x 61 cm.

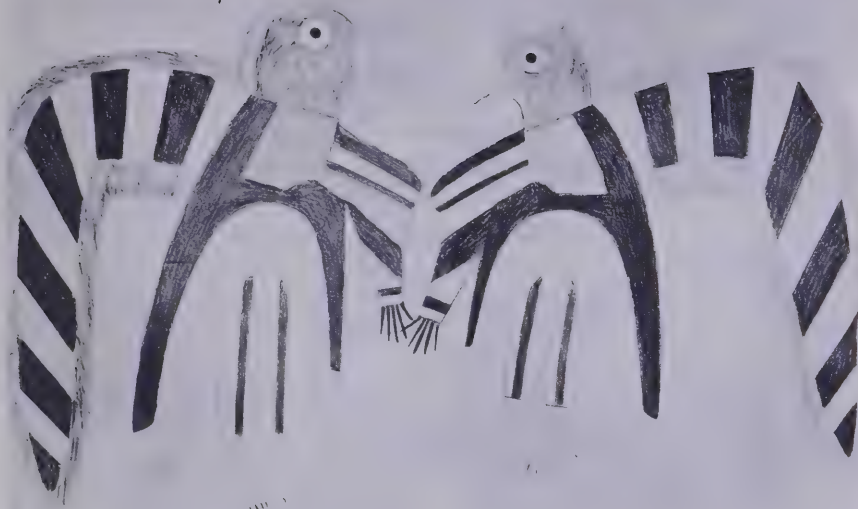
*Margins clear, internal paper clear, imagery and colour excellent, paper quality very good*

115

NANOGAK, Sunrise, lithograph, Holman 1977, No. 26/50. 22½" x 30" — 57.2 x 76.2 cm.

*Four small hinges to upper margin, internal paper clear, imagery and colour excellent, paper quality excellent*

*Note: This image was used as the 1977 Holman Island print collection catalogue cover.*



117

116  
**KALVAK, The Land Of Ice And Snow**, stone cut, Holman Island 1970, No. 28/50. 18" x 24" — 45.7 x 61 cm.

*Very minor paper loss to upper left hand corner, internal paper clear, imagery and colour excellent, paper quality very good*

117  
**Jessie Oonark, Baker Lake**  
**TWO SPIRIT BIRDS WEARING AMAUTIKS**, Colour pencil drawing, signed lower margin. 22" x 30" — 55.8 x 76.2 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

*See illustration*

118  
**Jessie Oonark, Baker Lake**  
**THE LAST SUPPER**, Coloured pencil drawing. Sight measurement 14" x 9" — 35.5 x 22.8 cm.

*See illustration*



118

123  
**IKSEETARKYUK, Crane**, stone cut and stencil, Baker Lake 1970, No. 46/50. 21½" x 31" — 54.6 x 78.7 cm.

*Margins show moderate wrinkling upper left hand corner, very minor foxing, internal paper clear, imagery and colour good, paper quality good*

124\*  
**KANANGINAK, Tuktuk of Tasikjuk**, stone cut, Cape Dorset 1973, No. 34/50. 24¼" x 34" — 62.8 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality excellent*

125\*\*  
**EEGYVUDLUK, Chasing the Bear**, stone cut, Cape Dorset 1961, No. 17/50. 15" x 20" — 38.1 x 50.8 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

119  
**KIGUSIUQ (KUGOOSEOT)**, Beginning a Journey, stone cut, Baker Lake 1971, No. 7/50. 26" x 37" — 66 x 94 cm.

*Creasing both side margins, mild creasing throughout interior print, internal paper clear, imagery and colour good, paper quality fair to good*

120  
**OONARK, Geese Hunting**, stone cut, Baker Lake 1977, No. 9/23. 25" x 37" — 62.5 x 94 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

121\*  
**KIGUSIUQ (KEEGOSIUT)**, Inuttuit, stone cut, Baker Lake 1974, No. 45/46. 25" x 37" — 63.5 x 94 cm.

*Five scotch tape hinges to upper margin, crease running 1" depth interior left margin, internal paper clear, imagery and colour good, paper quality good*

122  
**ANGUHALLUQ, Three Fish**, silkscreen, Baker Lake 1976, No. 1/48. 21½" x 31" — 54.6 x 78.8 cm.

*Four hinges to upper margin, slight paper loss to right margin, internal paper clear, imagery and colour good, paper quality good*

126\*\*

NETSIVARR, Mother and Son, stone cut, Cape Dorset 1961, No. 25/50. 24¼" x 30¼" — 61.5 x 77 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

127\*\*

TIMUNGIUK, Birds in the Arctic Seas, skin stencil, Cape Dorset 1960, No. 23/50. 24" x 29½" — 61 x 75 cm.

*Borders moderately wrinkled, small half inch tear lower margin, internal paper clear, imagery and colour good, paper quality good*

128\*\*

NINGEOKALUK, Bear Attacking Seal, stone cut, Cape Dorset 1961, No. 12/50. 14½" x 12" — 36.9 x 30.5 cm.

*Borders clear, internal paper shows mild discolouration uniformly, imagery and colour good, paper quality good*

129\*\*

OHOTOK, Eskimo Fox Trapper, stone cut, Cape Dorset 1961, No. 29/50. 30" x 24¼" — 76.2 x 61.6 cm.

*Margins clear, internal paper mildly yellowed uniformly, imagery and colour excellent, paper quality good, ph approximately 5.4*

130

PITSEOLAK, Watching the Owl Fishing, stone cut and stencil, Cape Dorset 1980, No. 2/50. 20" x 25½" — 50.7 x 64.8 cm.

*Three hinges to upper margin, internal paper clear, imagery and colour excellent, paper quality excellent*

*Note:* This image appears on the cover of the 1980 Cape Dorset print catalogue.

*See illustration*

131

PITALOOSIE, The Arctic Owl, stone cut, Cape Dorset 1977, No. 18/50. 25" x 34" — 63.5 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

132

KIAKSHUK, Owl Attacking Snow Goose, stone cut, Cape Dorset 1961, No. 30/50. 14" x 17" — 35.6 x 43.2 cm.

*See illustration*



130



132

133\*\*

KENOJUAK, Child With Owls, stone cut, Cape Dorset 1973, No. 8/50, with frame. 24½" x 33¼" — 62.2 x 85.8 cm.

*10" strip masking tape rear upper margin, water stain to upper left hand margin, imagery and colour good, paper quality good*

134\*\*

**Pudlo**

AIRPLANE OVER CAPE DORSET, Acrylic on paper, 1977-78, signed in syllabics lower right. 20½" x 26" — 52 x 66 cm.

135\*\*

PUDLO, Caribou Chased by Wolf, sealskin stencil, Cape Dorset 1961, No. 5/50. 19" x 25½" — 48.3 x 64.7 cm.

*Six pieces masking tape around margin, slight wrinkling entire margins, mild discolouration over entire print, image and colour good, paper quality good*

136

KIAKSHUK, Igloo and Dog Team, stone cut, Cape Dorset 1961, No. 38/50. Sight measurement 12" x 22" — 30.5 x 55.8 cm., Museum mounted.

137

PARR, Man and Whale, stone cut, Cape Dorset 1965, No. 25/50. 11¼" x 24½" — 28.5 x 62.2 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

138\*\*

ANGOTIGALOOK, Owl, stone cut, Cape Dorset 1961, proof no. 2. 12" x 20" — 30.5 x 50.7 cm.

*Margins clear, internal paper moderately yellow uniformly, one by three and a half inch water stain in two places, upper centre and middle, imagery and colour fair, paper quality fair*

139\*\*

KIAKSHUK, Singing Women Sew Kayak, stone cut, Cape Dorset 1960, No. 29/50. 25¼" x 13" — 64 x 33 cm.

*Two small tears and creases to the upper margin, mild wrinkling throughout lower margin, internal paper clear, imagery and colour good, paper quality fair to good*

140\*\*

PITSEOLAK, Summer Wanders Watch a Woman Scraping Hide, stone cut, Cape Dorset 1961, No. 47/50. 18¼" x 24" — 46.4 x 61 cm.

*Margins clear, internal paper mildly yellowed throughout, imagery and colour good, paper quality good*

141\*

EEGYVUKLUK, Vision of Caribou, stone cut, Cape Dorset 1960, No. 5/50. 20½" x 25¼" — 52.1 x 64.1 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

142\*

INNUKJUAKJUK, Eskimo Mother And Children, stone cut, Cape Dorset 1960, No. 27/50. 16½" x 11¼" — 41.9 x 29.9 cm.

*Margins show moderate yellow stains, internal paper slightly yellowed uniformly, imagery and colour good, paper quality good*

143\*

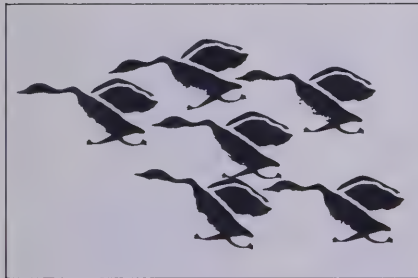
SAGGIASSIE, Sea Goddess Feeding Young, stone cut, Cape Dorset 1961, No. 25/50. 12" x 16¼" — 30.5 x 41.3 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*





148



144



147

145  
KIAKSHUK, Loading Fur Bales, stone cut and stencil, Cape Dorset 1966, No. 12/50. 25" x 34" — 63.5 x 86.4 cm.

*Moderate wrinkling throughout entire print, internal paper clear, imagery and colour good, paper quality good*

*See illustration*

146\*  
KENOJUAK, Young Girl's Thoughts Of Birds, stone cut, Cape Dorset 1974, No. 26/50. 24" x 34" — 61 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

147\*  
KIAWAK, Musk Ox, stone cut, Cape Dorset 1963, No. 16/50. 17" x 24½" — 43.1 x 62.2 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

148\*  
SHEOUAK, Reflections In My Mind, stone cut, Cape Dorset 1960, No. 43/50. 24" x 32¼" — 61 x 82 cm.

*One small hinge to upper left hand corner, internal paper clear, imagery and colour good, paper quality good*

*See illustration*

149\*  
SHEOUAK, Pot Spirits, skin stencil, Cape Dorset 1960, No. 39/50. 12½" x 19" — 31.8 x 48.3 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

*See illustration*

150  
PARR, Birds and Animals, stone cut, Cape Dorset 1964, No. 50/50. 24½" x 33¼" — 62.2 x 84.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

151\*

LYPA PITSIULAK, Disguised Archer, stone cut, Pangnirtung 1976, No. 14/50. 24¼" x 33½" — 61.6 x 85.1 cm.

*Bottom margin shows moderate wrinkling, internal paper clear, imagery and colour good, paper quality fair to good*

*Note: This was the image used for the 1977 Canadian Stamp from the Inuit "Hunting" series.*

*See illustration*



151

152\*

KENOJUAK, Rabbit Eating Seaweed, seal skin stencil, Cape Dorset 1959, No. 15/30. 8" x 22" — 20.3 x 55.8 cm.

*Margins show four tape hinges, internal paper clear, imagery and colour good, paper quality good*

153\*

PUDLO (PADLOO), Aeroplane, stone cut and stencil, Cape Dorset 1976, No. 38/50. 24¼" x 34" — 62.9 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

*Note: This was the image used for the 1978 Canadian Stamp from the "Travel" series.*

154\*

KENOJUAK, The Woman Who Lives In The Sun, stone cut, Baffin Island 1960, No. 32/50. 19½" x 26" — 49.5 x 66 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

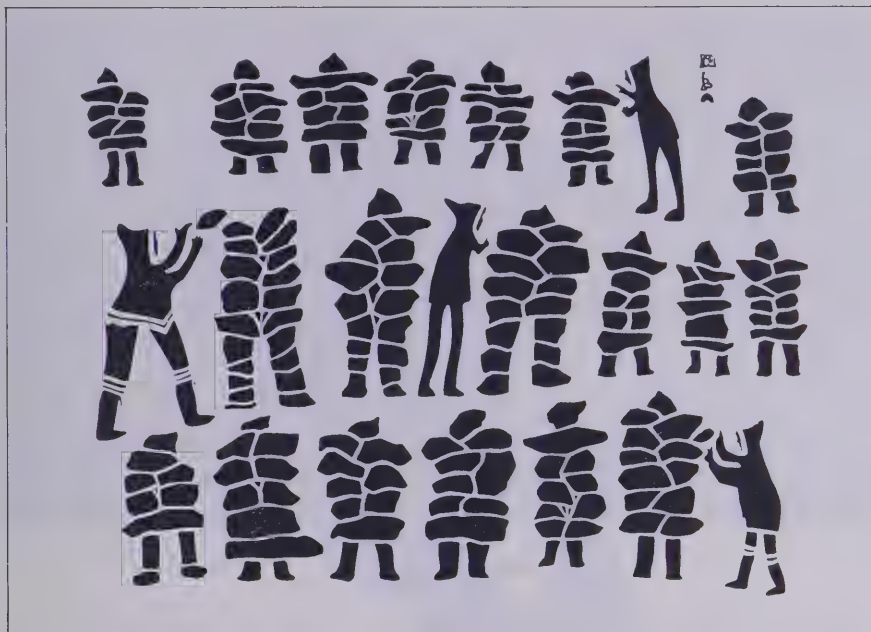
*Note: This print was issued 25 red and black and 25 yellow and black.*

*See illustration*



154





155



156

155\*

KIAKSHUK, Stone Images Mark The Western Route, seal skin stencil, Cape Dorset 1960, No. 21/50. 19" x 25¼" — 48.3 x 65.4 cm.

*Margins show several small tears mended with tape to back of print, slight residue on back margins from previous tape, internal paper clear, imagery and colour excellent, paper quality good*

*See illustration*

156\*

KENOJUAK, The Enchanted Owl, stone cut, Cape Dorset 1960, No. 23/50. 23¼" x 25⅝" — 60.3 x 65.1 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

*Note:* This image was used for the 1970 Canadian stamp commemorating the North West Territories Centennial year.

This print was issued 25 red and black, 25 green and black.

*See illustration*



157

157\*

POOTOGOOK, Joyfully I See Ten Caribou, stone cut, Cape Dorset 1959, No. 39/50. 12" x 18" — 30.4 x 45.8 cm.

*Four small pieces of binding tape upper right, upper left corners, internal paper clear, imagery and colour very good, paper quality good*

*Note:* This was the image used for the cover of the 1975 Cape Dorset calendar, "On The Land."

*See illustration*

Complete catalogued works of PETER PITSEOLAK (1902-1973) Cape Dorset, comprising:

PETER PITSEOLAK, Taleelayo, engraving, Cape Dorset 1970, No. 23/50. Sight measurement 11½" x 13½" — 29.3 x 34.3 cm.

(AFTER) PETER PITSEOLAK, Bird of Night, engraving, Cape Dorset 1975, No. 34/50. Sight measurement 10½" x 12" — 26.7 x 30.5 cm.

(AFTER) PETER PITSEOLAK, Summer Journey, engraving, Cape Dorset 1975, No. 34/50. Sight measurement 11" x 7½" — 28 x 19 cm.

PETER PITSEOLAK, Owl Attacked by Dogs, stone cut, Cape Dorset 1972, No. 18/50. Sight measurement 15¼" x 23" — 38.7 x 58.3 cm.

PETER PITSEOLAK, Kikavik, stone cut, Cape Dorset 1970, No. 20/50. Sight measurement 21½" x 33" — 54.6 x 83.8 cm.

PETER PITSEOLAK, Woman Eating Seal, stone cut, Cape Dorset 1970, No. 10/50. Sight measurement 29" x 21" — 73.7 x 53.3 cm.

(AFTER) PETER PITSEOLAK, My Wife and I, stone cut, Cape Dorset 1974, No. 16/50. Sight measurement 23" x 32" — 58.5 x 81.3 cm.

PETER PITSEOLAK, Dance of the Bird Spirit, stone cut, Cape Dorset 1973, No. 15/50. Sight measurement 21½" x 16" — 54.6 x 40.6 cm.

PETER PITSEOLAK, Angako, stone cut, Cape Dorset 1973, No. 41/50. Sight measurement 16" x 22" — 40.7 x 55.8 cm.

PETER PITSEOLAK, Hawk, stone cut and stencil, Cape Dorset 1977, No. 35/200. Sight measurement 20½" x 26" — 52 x 66 cm.

*Note:* From the World Wildlife Fund Collection, "Art of the Eskimos" portfolio 1977

PETER PITSEOLAK, Drum Dancers, stone cut, Cape Dorset 1970, No. 3/50. Sight measurement 21½" x 13" — 54.6 x 33 cm.

*Note:* This is the image used on the cover of the 1976 Cape Dorset calendar, "Spirit of the Games"

PETER PITSEOLAK, Woman and Goose, stone cut, Cape Dorset 1973, No. 44/50. Sight measurement 31" x 23" — 78.7 x 58.4 cm., together with:

PETER PITSEOLAK, Arctic Emblem, engraving, Cape Dorset, No. 34/50

Poster of PETER PITSEOLAK, "Inuit Historian of Seekooseelak" July 11 to September 1, 1980. National Museum of Man



158

The book entitled "People from Our Side", a life story with photographs by PETER PITSEOLAK and oral biography by Dorothy Eber. Hurtig Publishers, Edmonton

The book entitled "Peter Pitseolak's Escape from Death", introduced and edited by Dorothy Eber, drawings and story by PETER PITSEOLAK, McClelland and Stewart, Toronto 1977

*Note:* Dorothy Eber aptly describes the importance of Peter Pitseolak in **Peter Pitseolak (1902-1973): Inuit Historian of Seekooseelak:**

"A tally of Peter Pitseolak's drawings during the print making years shows a total of 574. According to Patricia Ryan, who recently catalogued the drawings for the West Baffin Island Eskimo Co-operative, this is a rather low output compared to some of the more prolific Cape Dorset artists. Perhaps unaccounted for drawings exist, Ryan admits, but Peter Pitseolak's total production was not large. His work, however, seems certain to attract increasing attention as it becomes more generally realised how effectively the drawings document both the material and the intellectual and spiritual culture of the Cape Dorset people".

*See illustration*



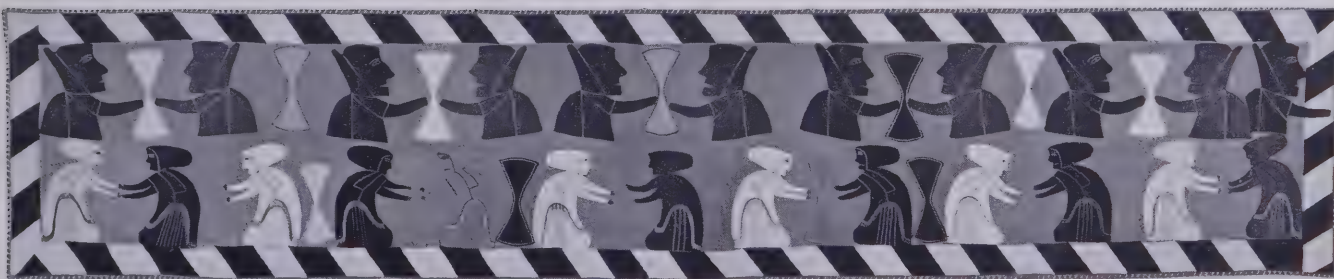


159

159

JESSIE OONARK, Baker Lake: A large and important wall hanging, decorated with two colourfully appliqued and embroidered bands of hooded Inuit faces, bordered top and bottom with appliqued and embroidered ulus, all set on a sky-blue wool ground, signed in syllabics to the rear lower border, 55" x 140" — 140 x 355.7 cm.

*See illustration*



160

160

JESSIE OONARK, Baker Lake: A large and fine wall hanging, decorated with two colourfully appliqued and embroidered bands of Inuit figures wearing amautiks, interspaced with appliqued and embroidered stylized ulu motifs, enclosed in an applique blue and cream striped border, all set on a tan wool ground. 26" x 127" — 66 x 322.5 cm.

*See illustration*

161\*\*

MUNGITOK, Thoughts of Birds, stone cut, Cape Dorset 1959, No. 26/50. 24" x 18" — 61 x 45.7 cm.

*A piece of masking tape extending full length upper margin, mild yellowing throughout a central print, imagery and colour fair to good, paper quality fair to good*

162

UNA, Inland Woman, stone cut, Kazan River 1960, Artist's Proof III. 23¾" x 12¼" — 60.3 x 31.1 cm.

*Margins clear, oil stain to lower left hand corner, internal paper clear, imagery and colour good, paper quality good*

163

KENOJUAK: A portfolio of six engravings, Cape Dorset 1967, No. 47/50. comprising:

Bird with Spirits  
Animal Kingdom\*

Two Spirits  
Arctic Scene  
Composition

Hawk Combating Spirit

13" x 19¼" — 33 x 53 cm.

164\*

TUDLIK, Bird Dream Forewarning Blizzard, stone cut, Cape Dorset 1959, No. 29/30. 24" x 18" — 60.9 x 45.7 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

*See illustration*



165  
KIAKSHUK, Seal Hunters, skin stencil, Cape Dorset 1966, No. 25/50. 26¼" x 31¼" — 66.7 x 79.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

166  
KENOJUAK, Evening Spirit, stone cut, Cape Dorset 1967, No. 4/50. 24½" x 34" — 62.2 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

167\*  
KANANGINAK, Young Arctic Owl, stone cut, Cape Dorset 1976, No. 44/100. 34" x 25" — 86.4 x 63.5 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality very good*

168\*\*  
NAWPACHEE, Man in a Kayak, stone cut, Cape Dorset 1961, No. 36/50. 15" x 20" — 38.1 x 50.8 cm.

*Borders clear, internal paper clear, imagery and colour good, paper quality good*

169\*\*  
LUCY, Family Startled by Goose, stone cut, Cape Dorset 1961, No. 11/50. 18¾" x 23¼" — 47.6 x 60.3 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

170\*\*  
EEGYVUDLUK, Totem, stone cut, Cape Dorset 1961, No. 8/50. 16⅞" x 12¼" — 41 x 31.1 cm.

*Margins clear, internal paper shows mild foxing, imagery and colour good, paper quality good*

171\*\*  
ANERNIK, Shore Bird, stone cut, Cape Dorset 1961, No. 10/50. 25" x 20" — 63.5 x 50.8 cm.

*Two small adhesive strips to upper right and left hand corner, internal paper shows milk yellowing uniformly, imagery and colour excellent, paper quality good*

172\*\*  
PUDLO, Man in Fish Weir, stone cut, Cape Dorset 1961, No. 9/50. 24" x 14" — 61 x 35.9 cm.

*Margins clear, one small piece of tape to upper left hand corner, internal paper moderately yellowed uniformly, imagery and colour excellent, paper quality good*

173  
KANANGINAK, Keegavik, stone cut, Cape Dorset 1973, No. 52/100. 34" x 24" — 86.3 x 61 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality good*

174  
KIAKSHUK, Caribou Hunting, engraving, Cape Dorset 1963, No. 19/50. 12½" x 17¼" — 31.8 x 45.1 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

175  
KIAKSHUK, Man And Wife, engraving, Cape Dorset 1963, No. 36/50. 12½" x 17¼" — 31.8 x 45.1 cm.

*Margins show slight paper loss from previous tape to board, internal paper clear, imagery and colour good, paper quality good*

176  
LUCY, Untitled, engraving, Cape Dorset 1962, No. 44/50. 12½" x 18" — 31.8 x 45.7 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

177  
PAUTA, Untitled, engraving, Cape Dorset 1962, No. 40/50. 12½" x 18" — 31.8 x 45.7 cm.

*Margins clear, internal paper mildly yellowed throughout, imagery and colour good, paper quality good*

178  
LUKTA, Caribou Hunters, engraving Cape Dorset 1967, No. 28/50. 13" x 17¼" — 33 x 45.1 cm.

*Two hinges to back of etching, internal paper clear, imagery and colour excellent, paper quality good*

179\*  
IYOLA, Fox Trap, engraving, Cape Dorset 1967, No. 4/50. 13" x 10" — 33 x 25.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

180  
THOMASIE ALIKATUKTUK, Springtime Basking Seals, stencil, Pangnirtung 1978, No. 25/50. 12" x 24½" — 30.5 x 62.2 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

*Note: This was the image used for the 1978 Pangnirtung catalogue cover.*

181  
TOMMY NOVAKEEL, Springtime Sliding, stencil, Pangnirtung 1980, No. 17/50. 16" x 20" — 40.6 x 50.8 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality good*

*Note: This was the image used for the 1980 Pangnirtung print catalogue cover*

182  
M. NOWYOOK, Whale Hunt, stencil, Pangnirtung 1972, No. 45/49. 16½" x 24" — 42 x 61 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

*Note: This image was used for the cover of the 1980 "Eskimo Graphics Engagement Calendar"*

183\*  
ELISAPEE ISHULUTAQ, Walking In For Caribou, stone cut, Pangnirtung 1976, No. 29/50. 16¼" x 24" — 42.5 x 61 cm.

*Five paper hinges to upper margin, internal paper clear, imagery and colour excellent, paper quality excellent*

184  
THOMASEE ALIKATUKTUK, When The Seal Brings Forth Its Young, stencil, Pangnirtung 1977, No. 2/50. 17" x 24" — 43.2 x 61 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

185\*  
MALAYA AKULUKJUK, Making Tent For Winter, stencil, Pangnirtung 1974, No. 4/35. 16¼" x 24¼" — 42.6 x 62.9 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

186\*  
PAULOOSIE KARPIK, Man Made Boat, stencil, Pangnirtung 1976, No. 33/50. 17" x 24" — 43.2 x 61 cm.

*Margins show minor wrinkling lower margin, internal paper clear, imagery and colour excellent, paper quality excellent*

187\*  
ISHULUTAQ, Summer Camp, stencil, Pangnirtung 1973, No. 32/40. 16½" x 24" — 42 x 61 cm.

*Three small paper hinges to top margin, internal paper clear, imagery and colour good, paper quality good*

188  
ATOOMWYAK EESEEMAILEE, Working  
The Nets, stencil Pangnirtung 1977, No. 35/50.  
16¼" x 24¼" — 42.5 x 62.9 cm.

*Margins clear, internal paper clear, imagery and  
colour excellent, paper quality excellent*

189  
TOMMY NOVAKEEL, Headed for Home,  
stone cut, Pangnirtung 1977, No. 16/50. 19¼" x  
33¼" — 52 x 84.4 cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

190  
SIMON SHAIMAIYUK, Captain of the Ice-  
bound Whaler, stencil, Pangnirtung 1978, No.  
25/50. 18" x 29½" — 45.7 x 74.9 cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

191  
LIPA PITSIULAK, Mad Dance of the Qailerte-  
tang, stone cut, Pangnirtung 1977, No. 18/50.  
20" x 26½" — 50.8 x 67.4 cm.

*Note: This image was used as the cover print for  
the 1977 Pangnirtung catalogue*

192  
THOMASIE ALIKATUKTUK, Our Clothings  
of Yesterday, stencil, Pangnirtung 1978, No.  
25/50. 22" x 27" — 55.8 x 68.8 cm.

*Margins clear, internal paper clear, imagery and  
colour excellent, paper quality excellent*

193  
SOLOMON KARPIK, The Bountiful Land,  
stone cut, Pangnirtung 1977, No. 18/50. 24¼" x  
33½" — 61.5 x 85.1 cm.

*Five hinges to the upper margin, internal paper  
clear, imagery and colour good, paper quality good*

194  
ATOOMWYAK EESEEMAILEE, Near the  
Headland, stencil, Pangnirtung 1979, No. 40/50.  
12¼" x 36" — 31.2 x 91.5 cm.

*Mild wrinkling to side margins, internal paper clear,  
imagery and colour excellent, paper quality good*

195  
NOWYOOK, Planning To Catch Young Gulls,  
stencil, Pangnirtung 1977, No. 19/50. 13½" x  
24" — 34.3 x 61 cm.

*Margins clear, internal paper clear, imagery and  
colour excellent, paper quality excellent*

196  
AKENESIE NOVALINGA, Woman Fishing in  
Spring, stencil, Povungnituk 1979, No. 1/50.  
19½" x 25½" — 49.5 x 64.8 cm.

197  
JOE TALIRUNILI, Untitled, stone cut,  
Povungnituk 1963, No. 1/30. 16¼" x 24½" —  
41.3 x 62.2 cm.

*Margins clear, internal paper shows mild wrinkling  
throughout, imagery and colour good, paper quality  
good*

198  
JOE TALIRUNILI, The Hunters Capture  
Whales With Their Harpoons And Seal Skin  
Floats, stone cut, Povungnituk 1975, No. 20/40.  
24½" x 31¼" — 62.2 x 79.3 cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

199  
JOE TALIRUNILI, Games And Play, stone cut,  
Povungnituk 1965, Artist's Proof. 13" x 15½" —  
33 x 39.4 cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

200  
DAVIDIALUK AMITTU, Legend of the  
Giant, stone cut, Povungnituk 1977, No. 23/40.  
24¼" x 34¼" — 62.8 x 87 cm.

201\*\*  
PITALLOUISA, Shaman's Dance, stone cut,  
Cape Dorset 1969, No. 14/50. 17" x 24½" —  
43.1 x 62.2 cm.

*Three pieces of adhesive tape to the upper margin,  
internal paper clear, imagery and colour good, paper  
quality good*

202  
KANANGINAK, Kigavik and Iqaluk, litho-  
graph, Cape Dorset 1976, No. 32/50. 24" x 19"  
— 61 x 48.3 cm.

*Three hinges to upper margin, internal paper clear,  
imagery and colour excellent, paper quality excellent*

203  
ULAYU, I Saw a Strange Bird, stone cut, Cape  
Dorset 1967, No. 6/50. 28½" x 24½" — 72.4 x  
62.3 cm.

*Three hinges to upper margin, slight paper loss upper  
right corner, internal paper clear, imagery and colour  
good, paper quality good*

204  
ANGOTIGALOOK, Emakatilik, stone cut,  
Cape Dorset 1965, No. 12/50. 24½" x 34" —  
62.3 x 86.4 cm.

*Three hinges to the upper margin, mild wrinkling to  
the lower margin, internal paper clear, imagery and  
colour good, paper quality good*

205  
PAUTA, Angry Bears, stone cut, Cape Dorset  
1968, No. 2/50. 29" x 24½" — 73.6 x 62.2 cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

206  
NAWPACHEE, Ball Game, stone cut, Cape  
Dorset 1967, No. 29/50. 24¼" x 34" — 61.6 x  
86.4 cm.

*Margins show minor discolouration to top margin,  
1" tear to lower left hand corner, internal paper  
clear, imagery and colour good, paper quality good*

207\*  
NINGEEUGA, Sea Spirit, stone cut, Cape  
Dorset 1967, No. 4/50. 44½" x 34" — 113 x 86.3  
cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

208  
ELIYAH, Hunter's Implements, stone cut, Cape  
Dorset 1966, No. 12/50. 20" x 25" — 50.8 x 63.5  
cm.

*Margins clear, internal paper moderately yellowed  
uniformly, imagery and colour good, paper quality  
good*

209\*  
PUDLO (PADLOO), Ecclesiast, stone cut, Cape  
Dorset 1969, No. 46/50. 21" x 24½" — 53.3 x  
62.2 cm.

*Margins clear, internal paper shows very minor  
foxing, imagery and colour good, paper quality good*

210  
PAUTA, Startled Owl, stone cut, Cape Dorset  
1965, No. 6/50. 24¼" x 39" — 62.9 x 99.1 cm.

*Margins clear, internal paper clear, imagery and  
colour good, paper quality good*

*Note: This image was used for the 1966 Cape  
Dorset print catalogue cover*

211  
PUDLO (PADLOO), Spirits, stone cut, Cape Dorset 1965, No. 41/50. 24" x 26¼" — 61 x 68 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality fair to good*

212  
PUDLO (PADLOO), Spirit Of The Sea, stone cut, Cape Dorset 1976, No. 6/50. 24½" x 33½" — 62.2 x 85.1 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

213\*  
PITSEOLAK, Ancient Eskimo Dwelling, stone cut, Cape Dorset 1966, No. 48/50. 24¼" x 33½" — 61.6 x 85.1 cm.

*Margins clear, internal paper clear, ink stains through middle of print, paper quality good*

214\*  
PUDLO (PADLOO), Winter Angel, stone cut, Cape Dorset 1969, No. 19/50. 24" x 36¼" — 61 x 92.1 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality good*

215  
PITALOOSIE, Amautoatug, stone cut and stencil, Cape Dorset 1977, No. 8/50. 34" x 24¾" — 86.4 x 62.9 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

216  
JAMASIE, We Used To Fish This Way, engraving, Cape Dorset 1964, No. 8/50. 15¼" x 12½" — 38.7 x 31.8 cm.

*Two small pieces of gummed wrapping tape to top margin, internal paper clear, imagery and colour good, paper quality good*

217  
PITSEOLAK, Summer Tent Of Old, stone cut, Cape Dorset 1969, No. 19/50. 24" x 36½" — 61 x 92.7 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

218  
KANANGINAK, Oopik, lithograph, Cape Dorset 1977, No. 8/50. 15" x 18½" — 38.1 x 46.9 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

219\*  
PITSEOLAK, Sea Urchins, stone cut, Cape Dorset 1971, No. 39/50. 21¼" x 24¼" — 55.2 x 61.6 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

220\*  
PITSEOLAK, Dream Of Motherhood, stone cut, Cape Dorset 1969, No. 42/50. 24¼" x 34½" — 61.6 x 87.6 cm.

*Margins clear, internal paper moderately yellowed uniformly, imagery and colour good, paper quality fair to good*

221  
PITSEOLAK, Bird Spirit And Fish, stone cut, Cape Dorset 1969, No. 35/50. 24¼" x 34" — 61.6 x 86.4 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

222  
LUCY, Woman And Birds, stone cut, Cape Dorset 1964, No. 15/50. 18¼" x 24¼" — 46.6 x 61.6 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

223\*  
LUCY, Bird Eating Berries, stone cut, Cape Dorset 1968, No. 14/50. 17" x 23½" — 43.2 x 59.7 cm.

*Margins clear, internal paper clear, imagery and colour good, paper quality good*

224-229 Lots as may appear

## INDIAN SCULPTURE AND GRAPHICS

230  
BOB DEMPSEY (TAHLTON): A carved and polychromed alder wood raven frontal mask, with inset copper, mother-of-pearl, hair and fur, signed in Roman to the inside. 16" — 40.7 cm.

231  
STAN GREENE (GITKSAN), Sardis, British Columbia: A carved and polychromed wood gaping human face ceremonial mask, the face painted with killer whale motifs, signed in Roman and dated 1979 to the inside. 9" — 22.9 cm.



232

232  
DOUG MARACLE: A mottled grey/green soapstone carving of an Indian brave standing in full regalia, offering a ceremonial pipe, mounted to a base of similar stone, signed in Roman and syllabics to the base. 10½" — 27 cm.

*See illustration*

233  
DONALD YEOMANS, The Frog People Fleeing From the Black Bear, silkscreen, 1977, No. 35/75. 21¼" x 20¼" — 54 x 51.5 cm.

*Two hinges to the upper margin, internal paper clear, imagery and colour excellent, paper quality excellent*



234

**ROBERT DAVIDSON**, Raven Stealing the Moon, silkscreen, 1977, No. 69/75.  
30" x 17" — 76.2 x 43.1 cm.

235

**BILL REID**, Haida Wolf (god), silkscreen, signed in pencil and dated 1979 lower right, No. 146/195. 30" x 22½" — 76.3 x 57.2 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

236

**WAYNE YERXA**, Picking Wild Rice, silkscreen, titled, signed and dated 1978 in pencil lower margin, No. 16/75. 22¼" x 30" — 56.5 x 76.3 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

237

**Wayne Yerxa**

**OLD DRUMMER**, Pen and ink drawing, signed and dated 1976 lower margin.  
31" x 23" — 78.8 x 58.4 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

*See illustration*

238

**Carl Ray**

**THE SPIRIT OF THE BEE**, Oil painting on paper, signed and dated 1977 lower right.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

239

**Carl Ray**

**SCREAMING LOON**, Oil painting on canvas, signed lower right.  
23½" x 29½" — 59.7 x 75 cm.





240

240

**Benjamin Chee Chee (1944-1977)**

**SWALLOW IN FLIGHT**, Acrylic on paper; signed and dated '77 lower left. 19½" x 28" — 49.5 x 71.1 cm.

*See illustration*

241

**Benjamin Chee Chee (1944-1977)**

**BISON AT SUNRISE**, Oil painting on canvas; signed and dated '75 lower left. 24" x 30" — 61 x 76.2 cm.

242

**Benjamin Chee Chee (1944-1977)**

**THREE GEESE**, Pen and ink drawing on paper, signed and dated 1976 lower right. 21½" x 15" — 54.6 x 38.1 cm.

243

**Benjamin Chee Chee (1944-1977)**

**LYNX**, Ink on paper, signed and dated 1975 lower right. 24" x 36" — 61 x 91.5 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

244

**BENJAMIN CHEE CHEE**, a portfolio of five silkscreens No. 29/75, comprising:

Father and Son  
Mother and Son  
Together  
Family In Flight  
In Flight

20" x 26" — 50.8 x 66 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

245

**BENJAMIN CHEE CHEE**, a set of four lithographs, 1974, No. 104/150, signed, dated and numbered in pencil lower margin, comprising:

Running Horses  
Mountain Sheep  
Sea Otter  
Black Bear

16" x 19" — 40.6 x 48.3 cm.

246

**Arthur Shilling (1941-Cont.)**

**CRADLING HER CHILD**, Oil painting on masonite; signed and dated '77 lower right. 23" x 28¾" — 58.4 x 73 cm.

*See illustration*



246



249

247

**Arthur Shilling (1941-Cont.)**

RAPIDS, Oil painting on board, signed lower right.

24" x 36" — 61 x 91.5 cm.

248

**Arthur Shilling (1941-Cont.)**

SLEEPING CHILD, Pencil sketch, signed and dated 1979 lower right.

18" x 24" — 45.7 x 61 cm.

249

**Allen Sapp, R.C.A. (1929-Cont.)**

GETTING WATER FOR THE HORSES, Acrylic painting on canvas; signed lower right, titled on gallery label to the reverse.

12" x 16" — 30.5 x 40.7 cm.

*Provenance:*

The Eatons Fine Art Galleries, Toronto.

*See illustration*





249a

249a

**Norval Morrisseau (1930-Cont.)**

**THE GATHERING**, Acrylic on canvas

38½" x 50½" — 97.8 x 128.2 cm.

*See illustration*

250\*\*

**Norval Morrisseau (1930-Cont.)**

**SPIRIT PROFILE**, Acrylic on canvas, signed in characters, lower right.

23½" x 17½" — 59.7 x 44.4 cm.

250a

**Norval Morrisseau (1930-Cont.)**

**MY FUTURE OFFSPRING**, Acrylic on board, signed in syllabics lower left.

40" x 31" — 101.6 x 78.8 cm.

*See illustration*

251

**Norval Morrisseau (1930-Cont.)**

**BEAVER CONFRONTING BIRDS**, Acrylic painting on paper, signed lower left.

12" x 19" — 30.5 x 48.3 cm.

252\*\*

**Daphne Odjig**

**SECOND GRANDCHILD**, Acrylic on canvas, signed and dated lower right.

20" x 16" — 50.8 x 40.6 cm.

253

**DAPHNE ODJIG**, Reflections, silkscreen, artist's proof, signed and dated 1977 in pencil lower right. 15" x 13" — 38.1 x 33 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

254

**DAPHNE ODJIG**, Visiting Grandma, silk-screen, signed and dated 1977 in pencil lower margin. 25½" x 19½" — 64.8 x 49.5 cm.

*Margins clear, internal paper clear, imagery and colour excellent, paper quality excellent*

255\*\*

**Joshim Kakegamic (1952-Cont.)**

**THE SPIRIT OF THE HOME**, Acrylic painting on board; signed, in characters, lower right.

23½" x 29½" — 59.7 x 75 cm.

256\*\*

**Joshim Kakegamic**

**MOOSE SPIRIT**, Acrylic on board, signed, in characters, lower left.

36" x 52" — 91.4 x 132.1 cm.

257\*\*

**Joshim Kakegamic (1952-Cont.)**

**NET FISHING**, Acrylic painting on board; signed in characters, centre right.

15¼" x 20" — 40 x 50.8 cm.



250a

258\*\*

**Joshim Kakegamic (1952—Cont.)**

SEA MONSTER, Acrylic painting on paper,  
signed, in characters, lower left.

17 $\frac{7}{8}$ " x 29 $\frac{1}{8}$ " — 44.7 x 74 cm.

259\*\*

**Tim Restoule**

INDIAN WARRIOR, Acrylic on canvas, signed  
lower right.

29 $\frac{1}{2}$ " x 24" — 74.9 x 61 cm.

260\*\*

**Tim Restoule**

THE FORGOTTEN SPIRITS, "HIS SPIRIT  
PASSES AWAY WITH HIM", Acrylic on paper,  
signed lower right.

23" x 33" — 58.4 x 83.8 cm.

*Pin hole upper left, upper right hand corner, margins  
clear, internal paper clear, imagery and colour  
excellent, paper quality excellent*



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# ESTIMATES

LOT	\$	LOT	\$	LOT	\$	LOT	\$	LOT	\$	LOT	\$
1	250/400	54	450/600	106	400/600	159	2500/3500	212	350/500		
2	200/300	55	250/400	107	400/600	160	1500/2500	213	400/600		
3	400/600	56	500/700	108	350/500	161	600/800	214	350/500		
4	200/300	57	1200/1600	109	350/500	162	700/900	215	400/600		
5	350/500	58	1000/1500	110	400/600	163	1600/2000	216	150/200		
6	400/600	59	700/900	111	400/600	164	1200/1600	217	400/600		
7	250/400	60	Lot as may appear	112	400/600	165	800/1200	218	250/400		
8	800/1200	61	Lot as may appear	113	300/500	166	500/700	219	350/500		
9	400/600	62	Lot as may appear	114	350/500	167	700/1000	220	400/600		
10	350/500	63	Lot as may appear	115	250/400	168	500/700	221	350/500		
11	350/500	64	Lot as may appear	116	200/300	169	700/1000	222	400/600		
12	400/600	65	150/250	117	350/500	170	500/700	223	350/500		
13	500/700	66	175/200	118	250/400	171	600/800	224	Lot as may appear		
14	350/500	67	125/175	119	350/500	172	700/900	225	Lot as may appear		
15	1200/1600	68	200/300	120	350/500	173	700/1000	226	Lot as may appear		
16	500/700	69	200/300	121	550/750	174	200/300	227	Lot as may appear		
17	600/800	70	275/350	122	250/400	175	200/300	228	Lot as may appear		
18	350/500	71	300/400	123	250/400	176	200/300	229	Lot as may appear		
19	400/600	72	200/300	124	500/700	177	250/350	230	350/500		
20	800/1200	73	250/400	125	400/600	178	175/250	231	200/300		
21	800/1200	74	250/350	126	700/900	179	200/300	232	500/700		
22	700/900	75	175/250	127	800/1200	180	300/500	233	200/300		
23	Lot as may appear	76	250/400	128	400/600	181	300/500	234	1200/1500		
24	Lot as may appear	77	350/500	129	1400/1700	182	250/400	235	600/800		
25	Lot as may appear	78	250/350	130	400/600	183	250/400	236	300/500		
26	Lot as may appear	79	200/300	131	600/800	184	250/400	237	400/600		
27	Lot as may appear	80	1000/1500	132	600/800	185	250/400	238	400/600		
28	Lot as may appear	81	1000/1500	133	700/900	186	250/400	239	600/800		
29	Lot as may appear	82	1000/1500	134	350/500	187	250/400	240	1800/2200		
30	Lot as may appear	83	350/500	135	700/900	188	250/400	241	1800/2200		
31	700/1000	83a	350/500	136	600/800	189	350/500	242	1000/1200		
32	450/600	84	350/500	137	600/800	190	350/500	243	500/700		
33	250/400	85	200/400	138	400/600	191	400/600	244	700/900		
34	800/1200	86	250/400	139	700/1000	192	250/400	245	600/800		
35	600/800	87	350/500	140	1200/1700	193	250/400	246	1800/2200		
36	Lot as may appear	88	350/500	141	700/900	194	250/400	247	1200/1600		
37	Lot as may appear	89	350/500	142	500/700	195	250/400	248	350/500		
38	Lot as may appear	90	350/500	143	500/700	196	250/350	249	800/1200		
39	Lot as may appear	91	500/700	144	600/800	197	300/500	249a	5000/7000		
40	Lot as may appear	92	350/500	145	800/1200	198	300/500	250	350/500		
41	Lot as may appear	93	350/500	146	700/1000	199	250/350	250a	1500/1800		
42	Lot as may appear	94	400/600	147	600/800	200	350/500	251	400/600		
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44	Lot as may appear	96	400/600	149	800/1200	202	400/600	253	150/250		
45	700/1000	97	350/500	150	1200/1800	203	500/700	254	250/350		
46	350/500	98	350/500	151	800/1200	204	400/600	255	350/500		
47	350/500	99	400/600	152	1500/2000	205	500/700	256	750/1000		
48	1200/1600	100	300/500	153	1800/2200	206	350/500	257	250/400		
49	1000/1500	101	400/600	154	3000/4000	207	350/500	258	400/600		
50	400/600	102	400/600	155	3000/4000	208	250/400	259	350/500		
51	500/700	103	400/600	156	14000/16000	209	400/600	260	250/400		
52	250/350	104	400/600	157	3500/4500	210	600/800				
53	175/250	105	350/500	158	5500/7500	211	350/500				



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